

THE CHURCH OF THE ADVOCATE

EPISCOPAL

GEORGE W. SOUTH MEMORIAL

DEFINITIONS

Apse - projecting part of a building, usually semi-circular in plan

Architrave - lowest division of entablature, resting on the column, in classical architecture, called epistyle.

Belt Course - under lower edge of windows

Boss - projecting part or ornamental block at intersection of ribs in Gothic architecture

Capital - uppermost member of column or pilaster, crowning the shaft and supporting the weight of the entablature

Clerestory - part of church rising clear of the roofs of other parts, whose walls contain windows for lighting

Corbel - projection from the face of a wall, supporting a weight

Cornice - horizontal member, typically molded and projecting, which crowns a composition

Cusp - dentillated moulding upon which the triforium rests, pointed or curved ends formed by converging curves

Dentil - small, rectangular block in a series, projecting like teeth, as under a cornice

Entablature - upper section of a wall or story, generally supported on columns or pilasters, consisting of architrave, frieze, and cornice

Finial - ornament forming the upper extremity of a pinnacle or gable, usually a cross

Fleche - a slender spire

Flying Buttress - projecting structure supporting a wall or building, usually to prevent the walls from collapsing outward

Frieze - between architrave and cornice, sometimes enriched with sculpture (mid-part of entablature)

Gargoyle - water spout with grotesque carving

Mullion - vertical window divider, dividing glass panels

Pier - either of the pillars supporting an arch or lintel; an auxiliary mass of masonry used to stiffen a wall

Pilaster - upright architectural member, rectangular in plan, structurally a pier, architecturally a column with capital, shaft, and base

Pinnacle - small spire on top of buttress

Ridge - the intersection of two surfaces forming a salient angle

Transom - horizontal window divider, dividing glass panels

Triforium - gallery forming an upper story to the aisle of a church, often having 3 openings to each bay, usually beneath the clerestory windows

THE CHURCH OF THE ADVOCATE

HISTORY: The Church of the Advocate is the finest specimen of French Gothic architecture in America. It is a copy, in reduced proportions and with some changes, of the Cathedral at Amiens, France. It was built in memory of George W. South by his widow and daughter. A Board of Trustees was set up with powers to build and perpetuate this church, with the Bishop of Pennsylvania designated to serve as its President. The lot, on 18th and Diamond and North Gratz Streets, was purchased in 1886 and measures 175 x 242 feet. In selecting the architectural style, the trustees designated the position of the building, removing it from ordinary construction by locating it out of line with the adjacent streets. This was done to emphasize and display the beauty of the church, and to keep the East end of the church free from the glare of the morning sun.

The Architect of the church, chapel and parish house was Charles M. Burns of Philadelphia. The stone carving, with the exception of the altar and reredos, was done by the J. Franklin Whitman & Co. of Philadelphia. The painted glass was done by the Clayton & Bell Co. of London, England. The organ, (Philadelphia Co)

The altar and reredos were designed by Charles M. Burns. The stone cutter was Robert D. Kelly.

The Chapel and parish house were the first to be built, preceeding the church itself by almost ten years. The first service, a Consecration Service, was held in the Chapel on May 30, 1888. The Church entered the Diocese of Pennsylvania in 1900. Two years were spent in selecting the material for the construction of the church. The foundations were begun in the spring of 1890. The church corner stone was laid May 30, 1892. Construction to the height of the roof of the aisles was completed in 1894, followed in 1895 by the erection of the columns of the nave and chancel. The Church was completed in 1897, and in all, was seven years in the building. Under the chancel is a large mortuary vault, intended for the Bishops of the Diocese of Pennsylvania, and under the nave is a vault for Mr. and Mrs. George W. South and their family.

EXTERIOR: The architectural style is 18th Century French, structurally similar to Amiens, but different in detail. The walls are granite without and Indiana limestone within. The space in between is filled with hard brick. The sub-structure goes down 12 - 27 feet to a solid bed of stone. The roof is of copper. There is carved work and stone cutting on the arches, tracery, corbels, and pinnacles. From the West end (18th & Diamond Sts.) can be seen the apsidal chancel, flying buttresses, and a bronze, winged angel holding a trumpet (Gabriel) crowning the apex of the apse. The fleche or arrow steeple, surmounted by an elaborate gilded cross can also be seen, as can the projecting South transept, the octagonal Baptistery, and the ambulatory, between the buttresses supporting the walls of the apse. The flying buttresses are not merely ornamental, because without them, the clerestory walls would collapse. Over the West end gable is a Cross. At the intersection of the Nave and Transepts is a slender fleche cross. The entrance to the church is a departure from the usual three portal one. The quaint gargoyles on this church are completely ornamental. The windows are divided into lights by mullions of stone, which blossom into an elegant tracery (decorative interlacing of lines) at the pointed window tops. This is in the 14th - 15th Century French Style.

INTERIOR: The interior of the Church of the Advocate is also magnificent. The church is cruciform in design, measuring 165 feet along its length, with the transepts totalling 105 feet in width. The church contains 65 painted glass windows. The 34 most prominent ones are performed in the highest style of the art, while the remaining 31, although tasteful and rich, were put in with the hope of eventual replacement. The clerestory windows, with the exception of those in the Sanctuary and transepts, are of conventional glass. All of the windows are notable for their harmony of subject, design, and coloring.

The columns and arches of the Nave are notable for their carvings and sturdy simplicity. There are 167 columns in all. The vaulting, or way in which the ribs from the capitals of the columns spring toward the ridge, is exceptionally lovely. Each bay of the nave is complete in itself, and the ribs are skillfully connected by

flowery bosses at their points of intersection. Notice the clustering of ribs within the apse where each of the vaults over the 7 windows in the Sanctuary is led to a common juncture. The decorative cusps of the arches and columns are also unique, as is the dentillated moulding upon which the triforium rests. In this church, the triforium arches are blind and do not admit to a chamber over the aisles. The arcade below the rose window is an independent system, and its arches are not related to the pattern of those in the triforium.

ALTAR AND REREDOS: One of the most remarkable things to be found in this church is its exceptional altar and reredos. The Altar consists of 6 short columns, between which are 5 quatrefoil panels. The 4 outermost ones depict kneeling angels, while the center panel bears the sacred monogram, IHS, and the Cross. An unusual feature of this altar is that it is wholly American, having been designed and made of Indiana limestone in Philadelphia. The background of the carving is Venetian gold glass mosaic, interspersed with bits of mother of pearl, this combination producing far greater brilliance than if the gold glass had been used alone. The large panel immediately above the altar is of the Last Supper, exquisitely executed in high relief with a background of gold mosaic. The small panels on its sides are of kneeling angels. On a side plate at one end of the altar can be found an inscription to Rachel A. South. The style of the altar is both simpler and older than that of the rest of the church, being a modification of French pointed architecture of the 13th Century. The altar is 6 steps above the chancel. The highly wrought Reredos with its gables and pinnacles and ornate details, contrasts strikingly with the plainer dignified altar. The reredos is 24 feet high and also contains 5 quatrefoil panels. Four of these are of equal size, each one containing an angel representing one of the four Gospels, while the center and larger panel depicts an angel with outspread wings representing Advocacy, carved above the large Cross in the center.

The 7 clerestory windows to be found over the altar all bear inscriptions in Latin taken from the Te Deum Laudamus. Two angels, and the inscription, "To Thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy, Lord God of Sabaoth",

are to be found in the window directly over the altar. The next window to the North, or left (St. Clement's altar direction) contains St. Peter and St. Paul, and "The glorious company of the Apostles praise thee". Next, King David and the Prophet Malachi, and "The goodly company of the Prophets praise Thee". In the Northernmost window are again 2 angels with the inscription "To Thee all Angels cry aloud". The window directly to the right of the central window contains St. Stephen and St. Alban, and "The noble army of Martyrs praise thee". Next, in the same direction (towards Christus Rex altar) are to be found St. James and St. Polycarp, and "The holy Church throughout all the world doth acknowledge thee", and lastly, or in the Southernmost window, again 2 angels and "the Heavens, and all the Powers therein"; completing not only the artistic unity but also the phrase started in the Northernmost window.

In the Sanctuary area, notice the Credence Table. There is particularly fine solid workmanship to be found on the corbels upon which it rests. The Bishop's Chair is similar in style to the altar and reredos. The seat is let into the wall, and is surmounted by a gable between 2 pinnacles. On the gable, in low relief, is carved the Bishop's mitre. Suspended on the back of the chair itself is a blue silk cloth embroidered with the Diocesan Seal. The Sedilia (Seats, usually 3 in the chancel, for the clergy) are more ornate than the Bishop's Seat. There is a profusion of carved foliage to be found on the gables, and the base of each pinnacle is adorned with cherubs' faces.

In the Choir area, the arches are broader, and the columns not as tall as those about the altar. The 2 outer bays of the apse form a distinct division, and the floor is one step below the lowest of the sanctuary. Here, the interlaced arches of the triforium are 4 in number, not 3, as above the altar. The choir stalls are made of quartered oak, which has darkened with age and use. This wood was intentionally chosen, as it was thought that the darker wood would contrast nicely with the paler limestone church walls. The French Gothic tracery of the Choir Rail is of the same design as the windows. The choir can be closed off from the nave by elaborate wrought iron gates.

The Lectern is a curious sculpture which turns out to be quite complex upon close examination. On its nave side can be seen 2 cowed saints, each holding a double-edged sword in his hand, representing "for the Word of God is sharper than a double edged sword". Between the saints is an angel pointing at the open book before him. On the altar side of the lectern are the figures of a lion and an ox with an eagle in between. These 3, plus the angel on the nave side, are symbolic of the 4 Evangelists.

In the Ambulatory are 11 bays, 7 of which are small, similar to those in the sacristy, and 4 which are wider, as in the choir. The ribs do not spring from the capitals of the piers and pilasters here, but spring instead from the corbels on both sides of the ambulatory. After the medievell manner, the sculptor, in seeking variation for his cherubs' faces, has fixed in stone the countenances of architect, builder, sculptor, contractor, foremen, and others in this area particularly.

The Pulpit which is English Gothic in architectural style, was installed two years after the church itself was built. The superstructure rests on one sturdy column surrounded by a graceful circle of columns. The steps form a fine sweep around the pier. On the balustrade are found carved figures of Charity, Hope, Faith, and Truth. On the newel is a sculptored figure of an angel. About the pulpit are statues of 7 people representing various periods of church history. Starting furthest from the steps are, in order: (1) a Deacon in the Apostolic church, (2) a layman of that period, (3) Cardinal Pole, Archbishop of Canterbury in the 15th Century, (4) Saint Augustine, first Archbishop of Canterbury, whom Gregory the Great sent to Britain in the 6th Century (5) The Venerable Bede, historian of the church in Saxon times, (6) Bishop William White, first Bishop of the Diocese of Pennsylvania, and (7) John Keble, Priest and poet, leader of the Oxford Movement. All of these figures are carved with naturalness and vigor, showing freedom and lack of restraint in their artistic execution. The reading desk of the pulpit is placed upon a carved figure of an eagle, symbolic of St. John.

The Rose Window found in the West end of the church, is one of the most beautiful of its kind to be found. In the central medallion is a demi-figure of Our Lord as the root of the true vine. The theme of the window, "I am the Vine, ye are the branches", is inscribed, in Latin, on a ribband surrounding this central figure of our Lord. The branch limbs of the vine, which enclose the two circles of concentric medallions, end in a rich interlacing at the end of the window. The color scheme of the window itself is a beautiful harmony of contrasting tints. At the outer edge there is an admixture of warm browns and greens which enclose a band of red in which are placed the outer circle of medallions. Then there is a band of blue enclosing the inner medallions. At the center, there is a brilliant circle of light glass modified by a red which is as bright as that found in rubies. This window is especially lovely in the late afternoon when the sun is low, but the sky still bright. This rose window is a delight to behold at any time when the sun is out.

The theme of the window is well portrayed throughout. The branches are those who have been of service to our Lord in various periods of the Church's history.

The inner circle of 12 medallions contains the 12 apostles. Starting at the top and proceeding clockwise are found: Saints Matthew, Thomas, James the Less, Jude, Simon, Matthias, Peter, Andrew, James the Greater, John, Philip, and Bartholomew, each with their symbol.

In the outer circle of 24 medallions, starting at the top and proceeding clockwise again, can be found the following: (1) St. Stephen, 1st martyr, (2) St. Paul, apostle to the Gentiles, (3) St. Barnabas, companion of St. Paul, (4) St. Ignatius 2nd Century Bishop and martyr, (5) St. Polycarp, 2nd Century martyr, (6) St. George of Cappadocia, whom the English adopted as their Patron, (7) St. Cecilia, Patroness of Music, (8) St. Lawrence, friend of the poor, (9) St. Maurice, leader of the Christian legion in the Roman army, (10) St. Margaret, 4th Century virgin and martyr, (11) St. Helena, Empress and mother of Constantine, whose name is associated with the finding of the True Cross, (12) Constantine, 1st Christian Emperor, (13) St. Martin of Tours, who divided his cloak with a beggar, who was later revealed to him in a vision to be

our Lord, (14) St. Benedict, founder of the Benedictine Order, (15) St. Alban, 1st of the Church of England martyrs, (16) St. Augustine, missionary from Rome and first Archbishop of Canterbury, (17) St. Columba, virgin and martyr in Cornwall, (18) St. Francis of Assisi, founder of the Franciscan Order, (19) Martin Luther, (20) John Keble, Priest and author of "The Christian Year", (21) Samuel Seabury, first Bishop of the Episcopal Church in America, (22) William White, first Bishop of the Diocese of Pennsylvania, (23) William Stevens Perry, Bishop of Iowa and interested in the founding of this parish, and (24) William Bacon Stevens, Bishop of the Diocese of Pennsylvania at the time of the founding of this church.

The Baptistery, located off the South aisle at the West end of the church is an octagonal room, 21 feet in diameter. In structure, it is similar to the chapter houses which are attached to Cathedrals in England. The capitals here are worthy of note, and their motif is the same as that of the 3rd capital in the South aisle, that of an angel in prayer. Entering the Baptistery, to the left, is a capital representing 3 angels, 2 holding instruments of music, and the third, a scroll. Next come 6 capitals, each with a carving of an angel, some with their hands clasped in prayer, and others in positions of rapt adoration. On the column at the farthest right can be found another group of angels, combining in one sculpture the subjects of all of the capitals within the Baptistery. Here, the carvings on the belt course (immediately below the windows) are not of the leaf motif which predominates throughout the church, but are of cherubs' faces carved between outspread wings. Notice that each head and headdress is different. The six windows between the columns in the Baptistery are also lovely. All are concerned with the Doctrine of Baptism. Starting with the first window, at the left of the entrance, and proceeding around to the right can be found: (1) The Baptism of the Philippian Jailor by St. Paul, and the Latin inscription, "Believe in the Lord Jesus Christ and thou shall be saved", (2) Noah and Moses, both of whom were mentioned in the first Baptismal prayer in the Prayer Book Office, (3) The Baptism of Our Lord by John the Baptist, with the inscription, "This is my beloved Son in whom I am well pleased", (4) St. John the Baptist and St. Philip, Deacon,

(5) Baptism of the Ethiopian Eunuch by St. Philip, Deacon, and, "I believe that Jesus Christ is the son of God", (6) The Baptism of Cornelius the centurion by St. Peter, with the inscription, "Can anyone forbid water that these should not be baptized?". Here, all of the ribs of the vaulting are gathered under one boss of swirling leaves.

The Font is a replica of Thorwaldsen's celebrated work in the Cathedral at Inverness. It is elevated three steps, and is suitable in proportion and in style to the room which contains it. On the steps can be found a Dedication to Dr. Silvester, in whose memory the font was placed.

The passageway from the church vestibule to the ante-chamber is dark, as it contains no windows. In the vestibule itself can be found a brass plaque stating that The Church and adjacent Chapel and Parish House were erected in A.D. 1887-1897 to the Glory of God and in memory of George W. South.

Returning to the church itself, let us look more closely at the carvings and the windows. The South Aisle (on the Christux Rex altar side) is remarkable for the beauty and charm of its windows and for the capitals on its four columns, all but one of which is memorial. Starting with the easternmost capital (where aisle joins the transept) is a carving of Mrs. More. Hers is the face within the frame which is borne by two angels. Proceeding towards the rear of the church, the next capital is adorned by a sculpture of the head of George W. South. The third capital is of an angel in prayer, the theme of those in the Baptistery. On the fourth capital is a carving of Richard Y. Cook, Executor of the South Estate. Starting at the end nearest the Christus Rex altar, the first window is dedicated to St. Luke. In the center of the three lights can be seen St. Elizabeth, the mother of John the Baptist. In the left hand light is a symbolic figure of Faith, and on the right, one of Hope. In the mid-light of the Central Window is a figure of the Blessed Virgin holding a closed book in her left hand and a spray of lilies in her right. The varied blues in her garment provide an excellent study of the glass painter's art. In the left light is a figure of Charity, and on the right, a figure of Purity. The third or westernmost Window is dedicated to St. John the Evangelist. In its central light can be found a

figure of St. Dorcas, the patroness of sewing guilds throughout the English Church, holding a garment in her hands. Her attendant figures are, in the left light, Temperance, and in the right, Patience.

In the North Aisle (St. Clement's Altar side) the capitals and pilasters are not memorial. In the Easternmost one (nearest the altar) is a demi-figure of a medieval scholar, dressed in the garb of a Doctor. On the second is a carving of St. George slaying the dragon. The third, nearest the rear of the church, contains a carving of a full female figure, crouching. On the North wall are again three windows of three lights each, as in the South Aisle. All of these windows represent the celestial hierarchy of Pseudo-Dionysius. In the first window, nearest the altar, are the following: Left light: Principatus (Principalities) carrying sceptre, Central light: Archangeli (Archangels) with trumpet, Right: Angeli (Angels) with staff. In the 2nd or Center window: Left light: Dominaciones (Dominions) with triple crown, sword, and sceptre, Center: Virtutes (Virtues) crown in left hand, spear in right, and Right Light: Potestates (Powers) with a chain in his hand which is fastened around the neck of a fearsome dragon in the background, and what appears to be a scourge in his right. This window is dedicated to St. Mark. The Westernmost or rear window contains: Left Light: Seraphim, clothed in red, holding acensor, Center: Troni (Thrones) clothed in gold and standing before the throne, and Right: Cherubim, in blue, holding a scroll upon which is written in Latin, "Holy, Holy, Holy". This window is dedicated to St. Matthews.

At the end of the North Aisle can be found the Jesse Window, a subject rare in America but quite frequent abroad. It is done in an early style of glass and contains 15 genealogical figures including the Blessed Virgin and the Holy Child. Starting at the bottom and going up can be seen, in the Central Light: Jesse, David, Solomon, the Blessed Virgin Mary, and the infant Jesus, Left light: Rehoboam, Abias, Ezechias, Zorababel, and Matthan; Right light: Asa, Josophat, Josias, Salathiel, and Sadoc. At the top of each outer light is an angel, bearing charged instruments of the Passion of Our Lord upon their shields. The total chromatic effect of the Jesse Window was

designed to revolve around the gold in the robe of King David, and the vivid blue in the mantle of the Virgin Mary.

The North Transept contains the St. Clement's Altar. On its North wall are to be found 3 clerestory and 2 lower windows, all comprising a unit. Two subjects are represented in the large central clerestory window. The upper, most important one represents the Transfiguration. In it is a resplendent figure of Our Lord, in shining white, at whose feet are found the Apostles Peter, James, and John awed. Beside Christ are Moses and Elias. The light or cerulean blue used here is of emblematic significance. In the lower panels, Christ is seen restoring the demoniac boy. In the left is a figure of Abraham encountering the three angelic visitors, and on the right is Nebuchadnezzar, astonished at the sight of Shadrach, Meshach, and Abednego standing unharmed, with a fourth figure like unto the son of God, in the fiery furnace. On the side can be seen the dead form of the one who cast Daniel's three companions into the furnace. The two lower windows consist of three lights each. The window on the left contains figures of the Evangelists Matthew and Mark with the Gospel in the outer lights. In the Center light is a figure of St. Nicholas, the patron of Russia, children, and scholars, with a crozier in his right hand and a book in his left. The right lower window represents St. Luke, the Evangelist, with skull in hand, and St. John, with a chalice with a serpent curled above it, in the outer lights, and St. Anselm, Archbishop of Canterbury in the 11th Century, with his staff and a ship in the center light. Also in the North Transept are two windows in the East wall, above the altar. These, as do the analagous windows in the South Transept, depict important events in Christ's earthly life. In the North Transept, the window on the left shows the entry of Our Lord into Jerusalem. The window on the right shows the Crucifixion. The capitals of the columns on the East wall of the North Transept are also notable. These carvings are of three full length cherubs, placidly smiling while their wind tossed garments sweep about them.

The Christus Rex Altar is located in the South Transept. In this transept three clerestory and two lower windows are also found. The Central clerestory window shows the Ascension. Our Lord is seen in shining garments in the middle, with the eleven faithful apostles, in positions of awe, at his feet. Above the Risen Saviour can be seen clouds of angel forms receiving Him into Heaven. The two men in white, from The Book of the Acts are also represented. Two pictures are seen in the three lower panels. This is the only occurrence of such a division in the entire church, as usually three panels contain three pictures. These two lower pictures are of the Burial of Our Lord, and of His appearance in the Garden of Gethsemane. In the left clerestory panel in the Translation of Enoch. "Enoch walked with God..." and is here shown being taken up by angels. On the right is seen Elijah ascending into Heaven in a chariot of fire in a whirlwind. He is kneeling with outstretched arms, and an angel is at the head of the horses. The two lower windows consist of three lights each, also. In the mid-light of the left lower window is St. Michael the Archangel wearing full armor, with lance and shield. The left light shows the Prophet Daniel, and the right, the Prophet Ezekiel. In the right hand lower window the mid-light represents the Angel Gabriel. In his right hand he is holding a staff, and in his left, lilies. The Prophet Jeremiah is represented in the left light, and the Prophet Isaiah in the right light. There are also two windows in the East Wall of the South Transept, also representing events of Christ's history. Here, the window on the left shows a particularly beautiful Resurrection. Especially effective are the two angels seated beside the open sepulchre. The window on the right is of Our Lord being borne to the tomb by the faithful disciples and women. Angels can be seen above. The capitals here are a counterpart of the capitals in the North Transept. They are carvings of seven cherub faces amidst angels' wings. The treatment of the angel on the pilaster arising from the door is also interesting.

The Christus Rex Altar is of the free-standing style, and is a recent addition to The Church of the Advocate. It is made, in its entirety, from donations, from the riddle posts to the frontal, all worked upon and "recreated" by various parish-ioners. It was designed by the curate, John P. Black, Jr. This altar was consecrated

and first used on All Saints' Day, November 1, 1963

The Church of the Advocate is as exquisite in its artistic harmony and design as in its unity of theme. It stands not only as unique architectural proof that beauty can be found in America, but also in august remembrance to us who are the branches, of the One Above, represented magnificently in the Cross, symbol, and panel of Advocacy, directly above the dignified and truly beautiful altar.